CORRECT THING FOR LADIES TO WEAR.

Seasonable Material-Stylish Tailor-Made Costumes\_Pretty Outdoor Dress\_Sway of the Dinner Party.

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NEW YORK, Sept. 18. FTER ALL, IT'S A great consolation to get away from hot weather, even if it does enable us to wear those gauzy and cobwebby textures. so much praised by the poets as enwrapping our figures like the fleecy clouds, and to get back to cool days again when a glove-fitting tailor-made feels so de-lightfully comfortlightfully comfortable, and the glow of health may be worn upon the cheek without bringing perspiration with it. The poetic, picturesque and asthetic girl

poetic, picturesque and asthetic girl may regret the passing of summer days, but the thoroughly stylish woman, who knows the possibilities of daris, gores, bias and bones, welcomes the coming of those clear, crisp autumn days with their crystal atmosphere so admirably adapted to bring out in strong relief all the graceful lines of a perfectly fitting gown. And speaking of promenade costumes, it is surprising how few women succeed in dressing with perfect good taste for the street. They may have no difficulty with their dinner dresses, ball dresses or reception dresses, but the very moment they step upon the sidewalk the artistic and educated eye discovers that something is lacking in style or make up; that there is manifestly a tendency either to overdress or to violate that first canon of the true art of personal adornment, to wit: that that which is out of style must be out of place, masmuch as the jurisular charn of inshion is that it is fashionable. The old adage that what every one wears must be the correct thing to wear.

There is a great variety of seasonable ma-

There is a great variety of seasonable material to choose from Charming woolens in delicate times and soft textures, plaids beiges. Fersian blac, gray blue, atriped cashmeres, white and gray ribbed cashmeres and Sevres bine and havy blue cheviots.

A very pretty autumn costume for the week or more at the country clubs may be



CONTUME WITH EIGEON GAUNITURE cade in a red mousseline de lable with white figures, either with triple skirts, or, if you profer, with three large gathered volants. The corsage should be with basques and have a pleated plastion. Lace inckets are very popular, worn over foulards, inly you must be careful to wear white lace only over light-colored materials. Black lace promises to become very modish, worn over colored materials.

In my initial cut I set before you a sample In my initial cut I set before you a sample of the very stylish tailor-mades to be worn this season made up with cutaway basques, a double pelerine taking the place of the towering shoulders, the bottom of the skirt being ornamented in the same style. The corange has revers running to a point at the waist, and the round front is set off by a small band cut on the cross. The rear breadth

waist, and the round front is set off by a small band cut on the cross. The rear breadth has fan pleats.

Velvet ribbon will continue to be a favorite garniture for woolers, as it will also for interior toilets, such as foulards and other thin silks. In some cases I see it used only as garniture for the corsage, outlining the autholes and starting from the back and passing around the figure under the arms and crossing in front, where it is held in place by an old silver buckle. Then again it applied with a lavish hand, as shown in my second illustration, producing beautiful effects, provided there be a complete harmony or artistic contrast between its color and the material upon which it is applied. Another very artistic application of velvet ribbon as garniture which attracted my attention was a half mourning dress for a young person, a white batiste with black figures made up with a doet flounce, headed by black velvet ribbon, which also served as trimming, brace style, having a bow at the waist and long ends and a bow on each shoulder. The cuffs were likewise of the ribbon, and at the elbow the bouffant sleeves had bands of the velvet ribbon.

As the cynics of all ages have taken particu-

As the cynics of all ages have taken particu-lar pleasure in instituting comparisons be-



PRINCERS FOULARD. Panachas Follars.

Panachas Follars.

Papa (with a frown): "Robbie, you are getting to a pretty out-door costume for Indian summer, when for ten days or more autumn puffs a warm breath in our faces and indolent buds make haste to burst into bloom before a nipology frost cuts off all their chances. This very pretty outdoor costume is charmingly pictured in my third illustration. It is a fonlard, with a flower pattern, made in princess form, bordered with a ruche

Papa (with a frown): "Robbie, you are getting too smart. I'll have to think out a way to curb you."

Robbie (very innocently): "I say, pa, you ought to try taking me away from school."

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of crepe de chine, and there is also a very stylish yoke of the crepe de chine garnitured with a pleated bertha. There is a slight cuttout which is finished with a small ruche of crepe de chine. The sleeves have bouffauts of the crepe de chine at the shoulders and also a little ruche at the wrists. As foulard silk is rather sleazy, you must exercise great care in cutting the bias strips upon which the ruchings are sewed. The seamless front of the bodice must be gathered somewhat at the waist. There need be no foundation left under the yoke.

The dinner party, that most starchy and ceremonious of all parties, will soon begin to assert its sway, for, strange to say, people give dinner parties not because they desire to do so, but because they are obliged to do so. The iron-bound code of ciquette forbids you to decline an invitation to dinner, and, naturally, having accepted, you must make good your social obligation by giving a dinner to those who gave you a dinner. Nothing will square this dinner account but something exactly in kind. You may repay a theatre party by a swell luncheon, or you may settle a small dance account by giving a card party with a fine supper at 12, but a dinner party calls for vengeance. You must, within a reasonable time, set about the task of causing your friends all the discomfort they caused you, make them sit up just as straight, act in just as dignified a manner and possibly suffer the same pangs from dyspepsia. Therefore, the thoughts of the lady of fashion are already upon the subject of dinner toilets. As you can't act at a dinner party as you do anywhere else, so you can't the

dinner toilets. As you can't act at a dinner party as you do anywhere else, so you can't wear at a dinner party what you would wear at any other kind of a party. You must have a dinner dress, and a different dress, too, for every dinner, for it's natural that when a man and his wire against their will expend several hundred dollars to give a dinner that



STRIPED SILE DINNER DRESS.

they should expect the guests to wear new and expensive dresses. We are strange creatures. We feel our misery less when we see others in the same predicament.

My fourth illustration pictures a very pretty dinner dress—a Pekin silk, gray-blue on a white ground made up over white taffetas, princess form with a white and gray-blue flounce. While this gown may seem to be a very simple one, yet it is in reality quite complicated. You must first make up the foundation, place it on a dress form and then construct the costume upon it in order to get the correct arrangement of the stripes, which are in some places straight and some bias. The back breadth is fan-pleated and there is a centure of pearls which extends to the middle of the back. The sleeves are of gray-blue silk covered with white taile netting. There is a small plastron of the tulle with a feather collar having a long bow of white ribbon somewhat at the side.

In my last illustration you will find a spirited reproduction of a strikingly beautiful not only as an artistic combination of color, but from the standpoint of pleasing originality. The bottom of the skint is ornamented with chenille fringe, headed by a band of scal-

from the standpoint of pleasing originality. The bottom of the skirt is ornamented with chenille fringe, headed by a band of scalloped garniture. The bassues also have a double row of the chenille fringe which runs down till they meet a third band of the fringe on the bottom. The corsage is tight-fitting and has revers and coinciure, the latter being fastened at the back with a rosette. The entire corsage sleeves and bassues are covered with chenille netting, and there is a jabot of the chenille.

One cannot fail to note that many of the



simple in make, it being the manifest intent of the designers to gain effect by contrast in color or by some elaborate trimming of lace or guipure. The insertion guipure with long points on each side is very flexible and readily adapts itself to a variety of shapes, but is more especially novel in application when used to cover completely a corselet or deep swiss belt. Many of the lace and faney guipure yokes extend down the front, and sometimes the back, as a pointed plastron, which gives a very dressy effect, but many plain corsages have insertions laid on the outside, and they appear, to all intents and purposes, as a specially made yoke and plastron combined. simple in make, it being the manifest intent

"What makes lobsters and crabs turn red when they are boiled?" said the observant fish man, in reply to a question. "Well, strictly speaking, they don't. The lobster or the crab is just as red before it is put in hot water as it is afterward, only it is subdued by a mingling of blue in its make up that gives it a grayish-blue appearance. The blue and red of a live lobster or crab are pigments in the shell. As long as they are there together the red becomes gray. But both of these pigments are not fust colors. The blue won't wash, but the red is there to stay. If it were possible to keep lobsters or crabs alive for any length of time in the sun, the blue would fade out as quickly as the same color does out of a cheap flannel suit and the shells would be a vivid red as if they had been boiled. It is not an uncommon thing to catch live lobsters and crabs, more frequently the latter, that are entirely red. It has been determined, however, that this cradiction of the blue pigment is the result of disease. Live red crabs and lobsters are never put on the market. So the reason a crab or a lobster turns red, as the saying is, when it is boiled, is because the hot water instantly washes the fugutive blue coloring matter out of the shell and leaves only the fast red. It does not take long boiling to change the color. It you were to rescue a lobster from its hot bath two seconds after it is submerged you would find it as red as if it had been boiled for an hour."

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The Virginia Mechanics' Institute will throw open its doors to the pupils of the session of 1891-1892 on Thursday evening, October 1st. when the first half session will begin. The commencement of the second half session has been set down for Monday evening, February 2, 1892.

The night school of technology at the Institute is practically free, for scholars are only required to pay a membership fee of three dollars on entering; but they have also to furnish their own books, instruments, materials,

nish their own books, instruments, materials, etc., used, some of which can be obtained at the Institute at cost.

Those who apply for admission after the session has commenced will be required to stand an examination, and they cannot be admitted unless they prove to be qualified to enter the classes without any preparatory instruction.

The object for which the several classes at the Mechanics' Institute have been started is the promotion and encouragement of manufacturers, the mechanic and useful arts, and the mental and social improvement of the industrial class.

THE INSTRUCTORS.

The following instructors will during the ensuing session take charge of the several

classes:

C. P. E. Burgwyn, principal, and instructor of trigonometry, applied mechanics and engineering. Text-books: "Chauvenets' Flane and Spherical Trigonometry," "Essential Elements of Practical Mechanics," by Oliver Byrne: "Gillispie's Land Surveying," "Henck's Field-Book for Engineers."

P. C. Newman, instructor of architectural description.

W. F. Brodnax, instructor of mechanical

drawing.

George Paul, instructor of instrumental drawing—class A. Text-book; "Vere Foster's Drawing Book—Geometry."

Howard L. Whitlock, instructor of instrumental drawing—class B.

William L. Sheppard, instructor of free-band drawing

William L. Sheppard, instructor of free-hand drawing.

D. W. DeSylvia, assistant instructor of free-hand drawing.

George S. Crenshaw, instructor of arithmetic, classes A. and B. first division. Textbook: "Robinson's Practical Arithmetic."

S. T. Beach, instructor of arithmetic, classes B. second division, and C.; Text-book: "Robinson's Practical Arithmetic."

A. H. Fitzgerald, instructor of arithmetic, classes D and E. Text-book: "Robinson's Practical Arithmetic."

George F. Merrill, instructor of algebra and geometry, plane and solid. Text-books. "Ray's Elementary," "Davies Geometry and Trigonometry."

C. H. Urner, instructor of book-keeping class A. Text-book: "The New Bryant & Stratton's High School Book-Keeping."
H. C. Boudar, instructor of book-keeping, class B.

Dr. Charles H. Chalkley, instructor of chemistry, Text-book, "Steele's Chemistry." Dr. M. D. Hoge, Jr., instructor of electricity, class A. W. W. Barrow; instructor of electricity, class B. Dr. M. D. Hoge, Jr., instructar of physics, class A. W. W. Barrow, instructor of physics, class

Fred Moynihan, instructor of modeling. THE CLASSES.

The following schedule of studies has been prepared for the session of 1951-702:

Arithmetic, class A. Tuesdays and Thursdays from 7:30 P. M. to 8:30 P. M.

Arithmetic, first division, class B, Tuesdays and Thursdays from 8:30 P. M. to 9:30 P. M.

Arithmetic, second division, class B, Mondays and Wednesdays from 7:30 P. M. to 8:30

Arithmetic, second division, class B, Mondays and Wednesdays from 7:30 P. M. to 8:30 P. M.

Arithmetic, class C, Mondays and Wednesdays from 8:30 P. M. to 8:30 P. M.

Arithmetic, class B, Mondays and Wednesdays from 8:30 P. M. to 8:30 P. M.

Arithmetic, class E, Mondays and Wednesdays from 8:30 P. M. to 9:30 P. M.

Algebra, Tuesdays and Fridays from 7:30 P. M. to 8:30 P. M.

Geometry, plane and solid, Tuesdays and Fridays from 8:30 P. M. to 9:30 P. M.

Descriptive geometry, Mondays and Thursdays from 7:30 P. M. to 8:30 P. M.

Trigonometry, Mondays and Thursdays from 8:30 P. M. to 8:30 P. M.

Applied mechanics, Mondays and Thursdays from 7:30 P. M. to 8:30 P. M.

Bookkeeping, class A, Tuesdays and Thursdays from 7:30 P. M. to 9:30 P. M.

Bookkeeping, class B, Tuesdays and Thursdays from 7:30 P. M. to 9:30 P. M.

Instrumental drawing, class B, Mondays and Fridays from 7:30 P. M. to 9:30 P. M.

Instrumental drawing, class B, Mondays and Fridays from 7:30 P. M. to 9:30 P. M.

Architectural drawing, Class B, Mondays and Fridays from 7:30 P. M. to 9:30 P. M.

Architectural drawing, Tuesdays and Fridays from 7:30 P. M. to 9:30 P. M.

Chemistry, Wednesdays and Fridays from 7:30 P. M. to 9:30 P. M.

Electricity, class B, Tuesdays and Fridays from 7:30 P. M. to 9:30 P. M.

Electricity, class B, Tuesdays and Fridays from 7:30 P. M. to 8:30 P. M.

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Electricity, class B, Tuesdays and Thursdays from 7:30 P. M. to 9:30 P. M.

Electricity, class B, Tuesdays and Thursdays from 8:30 P. M. to 9:30 P. M.

Electricity, class B, Tuesdays and Thursdays from 8:30 P. M. to 9:30 P. M.

Electricity, class B, Tuesdays and Thursdays from 8:30 P. M. to 9:30 P. M. Physics, class B., Tuesdays and Thursdays from 8:80 P. M. to 9:30 P. M.
Engineering, Wednesdays from 7:30 P. M.
to 9::0 P. M.
Modeling, Wednesdays and Fridays from 7:30 P. M, to 9:30 P. M.

THE OFFICERS.

The following are the officers of the Virginia Mechanics' Institute during the present year: Henry C. Jones, president; J. J. Montague, vice-president: William E. Simons, treasurer: Thomas Ellett, secretary. Board of managers—E. R. Archer, Joseph B. Welsh, William C. Ammons, W. J. Whitchurst, Richard E. Frayser, Joseph W. Laube, John O'Brien, C. E. Wingo, John T. Campbell, L. T. Christian, Overton Heward, William Simpkin, Pavid A. Ainslie, Robert Whitet, I. S. Tower, Henry E. Holms, E. J. Bosher, George W. Anderson, Marx Gunst, J. H. Derbyshire and Robert B. Munford.

All information desired in regard to the different studies can be obtained by applying to Secretary Ellett at his office in the Institute building, 602 east Main street. The following committee are in charge of the night school: W. J. Whitehurst, chairman; C. E. Wingo, W. E. Simons, Joseph W. Laube, John T. Chappel.

A deserving young man, who is desirous to the for some of the studies during the THE OFFICERS.

John T. Chappel.

A deserving young man, who is desirous to enter for some of the studies during the coming season and who cannot afford to pay the membership fee and purchase the required text books can have his expenses paid by leaving his name and address in the office of The Times.

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